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a picturesque side of the Cuban campaign. "Reverie," by Isaac Morgan, shows a young woman sitting in an attitude of thought, her head resting on her hand. This is a lovely little harmony in gold and brown. Karl Buehr is still painting Dutch scenes in his Chicago studio. They are very good but too foreign for a local exhibition. Lou Mersfelder's "Corner of the Studio," is a study in textural effects and harmony of color. This artist also shows a very good study of a head. Her "Road to Alameda," is not quite as good as previous works of the kind. It does not do her justice. Annie Weaver Jones' "Embroidering," in which is shown an interior with a woman in light yellow gown sitting in graceful attitude at work over an embroidering frame, is more pleasing than her "Forgotten Tasks." Ralph Clarkson has evidently been imbuing himself with Japanesque effects. His "Romanzo Misterioso," in which we see a woman in trailing grey gown playing on a violin and accompanied by another "mysterious" at the piano is evidently painted for exhibition, for it is essentially an artist's picture. His "Portrait Sketch," with its beard of wool and other bizarre textural effects should never have been admitted to this exhibition.

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Among the miniatures are a number of portraits of household pets, Eva Russell being particularly skillful in her delineation of dogs and cats and horses. If it is to become fashionable for the wealthy to have miniatures of their pet animals, this will mean a thriving business among the miniaturists who take to this specialty.

Lillian Reubena Deane is represented by a very artistic miniature in a low key, or as it is more generally styled the "pale" miniature. This style of miniature is particularly suitable to the type of sitter shown in this particular miniature—a charming type of pure blonde. The one note of warm color in this delicate work, is found in a corsage bouquet of la France roses. Martha S. Baker shows a child's portrait on ivory framed in metal.

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The smallest, but not the least important landscape in this exhibition was by Mary M. Chase, of Shabbona, Ill. It might almost be called a "painting in the little." "The River Bank," shows a lovely grouping of trees on the edge of the river, bathed in a shimmering haze. It is a touch of fairyland, a charming transcript of Nature in one of her tenderest moods.

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NEW YORK ART NOTES.

BY KATE KERBY.

ONE art event crowds on the heels of another so rapidly it is impossible to give more than the briefest mention of things. The Marquand collection and sale, of course, has been the most important this season, not so much for the pictures, but the great variety of the collection, the tapestries, and rugs, were so rich and beautiful; the ceramics, pottery, bronzes of all times and countries were to be seen, and hundreds of other rare and curious objects of art, which has been of inestimable educational advantage to those who were fortunate enough to see them, even though not able to purchase anything. Since this we have had the Lyall collection and sale. This collection was made by the late David C. Lyall, of Brooklyn, who seems to have been a man of varied

tastes, for we find works by Delacroix, Gerome, Schreyer, Fromentin, Gustave Courbet, Corot, Millet, Daubigny, Diaz, Jules Breton, Bastien-Lepage, Henner, Gerome, mixed up with a great many pictures of really small value from any point of view; still the 105 pictures brought \$250,000, De Neuville's "Destruction of the Telegraph Line," fetching \$12,100; Daubigny's little "Sunset on the River," \$11,500, and his "LeBouleau," \$20,000; Breton's "La Fin du Travail," \$25,500; these are surely pretty good prices. Besides the pictures there were many other beautiful things, bronzes, enamels, jades, etc., which were sold the following day.

At the same time another collection was drawing an admiring crowd to the same place, the American Art Galleries; there magnificent examples of the art of old Japan—wonderful carvings, bronzes, cabinets, paintings; whole rooms full of decorated leathers, etc., all the property of Bunkio Matsuki.

Another collection and sale was that of the late Conde Ashmead. Here we find more modern art, with some that is old as well, the catalogues give the names of George Inness, Harpignies, Thos. Lawrence, Berne-Belle-Cour, Fritz Thaulow, Fortuny and others. The sale was well attended and brought some fair prices.

Still another is the Hoagland sale of 64 art treasures, which realized \$106,070. This took place at the Waldorf-Astoria, the highest price for a single picture being \$14,000 for Corot's "Souvenir d'Italie."

Another quite remarkable sale was that of Yamanaka & Co., of Osaka, Japan, with a house also at Fifth avenue. This consisted of two galleries full of lacquered shrines, doors, plaques, Buddhistic objects of great merit; carvings, works of famous ancient sculptors, such as Unkei, Hidari Jingoro, Ota Yosuke; sacred temple screens, and other decorations; dozens of old temple Ramma's, etc. This unique collection was made by Mr. Hirase, a noted authority on Japanese art, during the early part of Meiji, when Japan was disturbed by foreign as well as domestic troubles.

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One of the many handsome studios in New York City is that of the portrait painter, C. Montgomery Roosevelt, on West 27th street, which through the courtesy of the artist, is presented here. The main apartment consists of a fine large room, with a fireplace, some quaint pieces of furniture, a couple of Florentine chairs, pictures naturally, and books, arranged with artistic irregularity, while in the center of the room a large, comfortable, modern desk proclaimed this the living room; several smaller ones opened from this, the studio proper being directly above. This was commodious and light, and conducted by an undraped arch to a charming little Italian loggia in white and gold. Mr. Roosevelt, who began the study of art late in life, at the Art Student's League here, is now a life member of that organization; he afterwards spent three years with Benjamin Constant, and has traveled considerably. The recent exhibition of some of his portrait work was held at the C. W. Kraushaar gallery, 260 Fifth avenue; the subjects were, Thos. B. Clarke, Frederick Roosevelt, Mrs. Calvin R. Nutt, Miss Grigsby, Head of Dancing Girl, time Louis XV., Baroness d'Everstein (sketch), John D. Barrow, an Ideal head, and a couple of landscapes, Lake Lugano and Sand Dunes, Newport. Mr. Roosevelt has a fine sense of color, his tones are soft and pleasing, though as with most artists he is not equally successful with all subjects. The portrait of John D. Barrow, a brother artist, is full of char-

acter, and one of the best in the present exhibition. Mr. Roosevelt is thoroughly in earnest in his work, and is a genial and kindly gentleman.

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An interesting exhibition of portraits has been held recently at the Eugene Glaenger galleries, 303 Fifth avenue, by Prince Pierre Troubetskoy, an artist well and favorably known here, and one whom we had the pleasure of introducing to the readers of the Fine Arts Journal about a year ago. The present portraits, about

life is most happy, the "Master William Wright," portrait having been recently hung at the Pennsylvania Academy of Fine Arts. The work of this artist is stronger and more full of artistic feeling than that shown a year ago.

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A young Italian artist, Pilade Bertieri, has recently painted famous pictures of Mr. and Mrs. Frank Gould, which will bring him prominently before the public, that is the American public, for he has already exhib-



STUDIO OF S. MONTGOMERY ROOSEVELT.

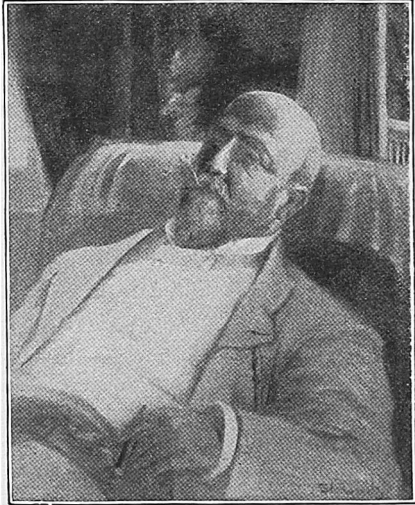
a dozen in number, include The Marchioness of Anglesey, a delicate type of English beauty, seated on a couch, the figure is full of ease and grace; Lady Cunard; Mrs. James Roosevelt; Mrs. Benjamin Perkins; Mr. Washborn, this portrait being full of strength and dignity. Here too is shown a picture of Princess Troubetskoy, otherwise known as Amelie Rives. This picture is full of subtle charm, and shows a graceful, delicate woman, with intellectual head and wonderful grey eyes, full of psychic power. His treatment of child

ited in the Paris Salon. The Italian government purchased one of his pictures, "Il Conforto," and placed it in the Royal Gallery at Turin. This artist, who is only 27 years old, has achieved a great mastery of detail, and is singularly skilful in the handling of soft and delicate textures, as well as rendering an absolutely faithful likeness of his sitter.

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The famous Hungarian painter of genre subjects has recently come to this city and opened a studio. Among

his prominent portraits is that of the Queen of Servia. He has traveled extensively in Africa, Albania, Montenegro, etc., bringing interesting pictures of the native life. This artist's work received the gold medal in Berlin, and another at the Paris exhibition in 1900, besides the Artist's prize in Vienna last year, and the gold medal at the Paris Salon. This artist's name is Paul Joanorwits.



FREDERICK ROOSEVELT.
—S. Montgomery Roosevelt.

John S. Sargent has returned to New York for a three months' visit, first to paint a portrait of the President and then to look into the art life here, and execute some commissions he received before leaving London. The advent of this artist always causes a ripple of interest among the painters, and through the art world generally, and stories are going the rounds of the press; here is an old one: His old master, Carolus Duran, was very fond of Sargent, and as his admiration for a pupil was shown by a demand for work in proportion, he required much at the hands of this favorite one, the word "hands" is used advisedly, for the old master was constantly requiring Sargent to pose for "hands." Presently Sargent, became too busy to be able to gratify Duran as often as he needed him, with the result that one day old Carolus was very much annoyed at being disappointed, and going to the Luxembourg he painted out his head of Sargent, which with other noted pupils he had used in painting that beautiful and famous ceiling of the palace, and as somebody says in telling the story, "Sargent has never been heard of since." With Sargent on the Lucania was von Glen, a young English artist, also a painter of portraits and decorative work. We are soon to see some of his work at the Durand-Ruel galleries.

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Landscapes by Henry W. Ranger, have been seen recently at the Arthur Tooth & Sons' galleries on Fifth avenue, and though a few show us foreign places this artist has visited, most of the scenes are familiar American ones, for which he deserves our gratitude; too few of our artists, particularly the clever ones, fail to find beauty at home. "Within the Sound of the Sea," tells us the season is early summer, we are in a green

meadow, a soft blue sky with fleecy white clouds piling up overhead; some yellow sand dunes in the distance are seen through the clear atmosphere. "November on Mason's Island," reveals the artist's clever handling of soft gray tones, while "Bradley's Mill Pond," an ordinary little stream into which trees have fallen, and a background of forest, is full of refinement and tender feeling; the entire exhibit is characterized by tender poetic charm and harmonious color combinations.

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More landscapes at the Kaiz gallery have found admirers, these were furnished by Wm. A. Coffin, who is a member of many clubs here. Several late afternoon and twilight scenes disclose the artist's love of the quiet hour, though two storm effects show intimate and intelligent handling. "Twilight" shows some foliage massed against heavy dark clouds through which we catch a glimpse of purple sky; this small canvas is full of sentiment and originality. "My Studio," "Solitude," and "September," the interior of a wood in early autumn, are among the pictures shown, all of which were interesting.

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Again landscapes at the Noe gallery, quite an imposing group of thirty-six oils and water colors, by Chas. P. Gruppe. This artist has gone far afield and brought us "Wet Day at the Hague;" "In Old Delft;" "An Old Mill at the Hague;" "At Voorburg," and many more interesting Dutch scenes. Following this very clever painter of Holland life (which is always interesting, but particularly so when rendered with as much character and faithful reproduction), we have had Otto Ritter von Krumhaar with portraits of titled foreign-



THOMAS B. CLARKE.
—S. Montgomery Roosevelt.

ers, notably "Princess Liechtenstein of Vienna," "Countess Radolin," the daughter of the German Ambassador at Paris; several other "Excellencies," "Colonels," etc., show at a glance the clientele of this famous artist, whose work is strong and true, and who has done nothing better than the simple portrait of his wife and child, a tender, sweet faced young matron with a little child at her knee, the pose so easy and

full of natural grace, the merry eyes of the little one contradicting the serious mouth; the exhibit is well worth while if only for this one picture.

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And now we come to the Frenchman, Chartran, at the Knoedler galleries, who has been variously criticised, but whose chief offence seems to be that he prevailed on the President and family to sit to him for portraits. What of the portraits? The lay public at least seems satisfied, the likenesses are certainly excellent, the composition good and the drawing above criticism; it's true they are cold, and lack animation to a certain extent. We do not find enough of the "strenuous life" in our sturdy President himself to be quite satisfactory, but in all the accessories to the last detail the work is perfect. But now Sargent, the great American artist (who was born in Italy and lives in London), has come to give the nation real portraits of the family at the White House, and then comparisons will be in order. How tired the sitters must grow of their part of the work!

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Another treat at the Knoedler gallery was a view of four quite famous pictures, one a notable Diaz, a rich wood interior called "Early Autumn," one of the finest Troyon's in this country, a cattle picture, a woman and child coming through a meadow to drive some cows home, these are grouped in the foreground of the picture; a sense of great distance is conveyed, while the effect of sunlight and shadow, with fine drawing and color of the animals is faithfully rendered. Two Corots, *Le Soir*, and *La Martin*, both interesting.

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The Union League Club's monthly loan exhibition consists entirely of portraits, and nearly all by American artists. E. Aman-Jean, a French artist here at the moment, has lent several, that of Maxine Elliot being prominent. Among the familiar names we find J. Alden Weir, with a portrait of Child Hassam, a striking piece of work. This was loaned by the Academy of Design. Child Hassam is seen in "*In Pale Yellow*," and it is more acceptable than usual. Alphonse Jongers' "Portrait of Mr. G. A. H." is a fine likeness strongly painted. One of the most interesting pictures in the collection is that of Bishop Potter, first from its masterly treatment, by the artist, Eastman Johnson, and secondly in the light of the Bishop's recent marriage to Mrs. Clark. Among the names on the catalogue are: Carroll Beckwith, J. Wells Champney, Will H. Low, Samuel Isham, Mrs. Leslie Cotton, E. St. J. Matthews, W. M. J. Rice, Mrs. Brewster, Louis Loeb, Hubert Vos, Irving R. Wiles, etc. The exhibits of this popular club are always good, and, besides affording much enjoyment to members and the invited public, offer encouragement to American artists who present meritorious work.

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Another club of equally exclusive membership is the Lotus. This, too, gives an incentive to art by holding a monthly exhibition; the current one consists of thirty-eight pictures, the property of Mr. John Harsen Rhoades, who shows a fine appreciation of art by loaning them. There are also works by well-known American artists, and on rather a hasty examination seem to be fairly good examples. Blakelock's "*Sunshine in the Woods*" shows a mountain gorge, where the lights and shadows are handled with rare skill. A. Twatchman

shows New York's docks, and so will be of historic interest. A large Homer shows a mother and child by the sea, the great waves tossing grandly. Ranger's "*Sunrise at Noank*" is another fine marine. There are several landscapes by J. F. Murphy; others by George Inness, D. W. Tryon, Winslow Homer, C. M. Dewey, Ben Foster, Samuel Colman, W. M. Chase, F. Ballard Williams, and others, all most interesting and worthy of careful study. The collection is almost entirely made up of landscapes and fine marines.

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Another late collection and sale calling for notice is that of J. D. Ichenhauser, at the American Art Galleries. These oils and water colors have been brought together with much care and intelligence. Unlike most dealers Mr. Ichenhauser's catalogue, which has been prepared in a sumptuous manner by Mr. Caffin, the art critic and writer, abounds with unusual names, together with many "old masters;" the landscape men of "1830" are notably absent. John Ruskin is seen here in a portrait of a very grand dame, "Mrs. Keevil Davies," done in water color with considerable skill. Frank Brangwyn, the modern English artist, is seen in "*Spanish Fishermen*," a colorful scene of high order; William Keith, the California landscapist, is seen here to advantage; portraits by Sir Martin Shee, Gainsborough, Lawren, Hoppner, Reynolds and others of this time are excellent examples. "The Dragon Inn," by George Moreland, shows a bit of woodland, with an old-fashioned inn against a sky of deep blue; "St. Matthew called from the receipt of customs," is a large figure piece by Gerard Van Honthorst. Then there is the original sepia drawing of "The Entombment," by Raphael; also a study by Rubens of "Pluto and Proserpine," the large picture being in the Madrid Museum. Copley's David Garrick is a fine life-size portrait. The English landscape painter, Peppercorn, is also seen to advantage. Pictures by James Ward, Williams Collins, Louthembourg, Vincent, F. Watts, Wheatly and Stark are not often seen. Among the more familiar names we find: Sir Peter Lely, Turner (nine examples), Rembrandt, Pieter de Hoogh, Courbet, Poussin, Tintoretto, Inigo Jones, Vandyck and many others. The entire collection is full of variety and interest.

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At the same time and place were shown a number of Chinese porcelains, ivory carvings, Jades, metalwork, Japanese lacquers, and all sorts of interesting objects of art, from the private collection of Mr. Frederick W. Hunter of New York. There are 650 articles in the catalogue, so it will easily appear impossible to describe even a few, though a visit to these collections, which succeed each other with bewildering frequency, is a rare treat, and one wonders why, after all the time, energy and money spent in getting so many beautiful things together, it is necessary or desirable to separate them.

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Pictures to the value of \$20,000 from the estate of Henry W. Maxwell of Brooklyn have recently been presented to the Museum of the Brooklyn Institute.

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At the Clausen gallery an exhibition of Blakelocks is being held; portraits by William A. Schwill are seen at the Heinemann; pictures by Boudin and W. von Glen are now on view at the Durand-Rueland; the Salma-gundi is holding its annual show of oils by members of

the club. At the Keppell gallery are some fine drawings by Daniel Vierge, to be on view until March 7th. At the Noe gallery will be seen shortly a number of oils and water colors by the veteran artist, William T. Richards, and his daughter, Anna Richards, to remain on view till March 9th. At the Katz gallery Gifford Beale, Clark G. Voorhees and Will Howe Foote are holding a joint exhibition of paintings, which will also continue until March 9th.

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Three important exhibitions are soon to take place, that of the Society of American Artists, The American Water Color Society, and "The Ten."

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A COLONY OF ARTISTS.

ON the tenth and eleventh floors of the Auditorium building, Chicago, dwelling together in good fellowship, in a hearty co-operative spirit, is a colony of artists, men and women. These artists occupy studios on these respective floors. They are all industrious workers, and always have many commissions ahead to keep them busy. While there is a charming spirit of unconventionality among them, such as one might find within a family circle characterized by affection and courtesy in the bearing of each individual member toward the other, that spirit of what so many artists are pleased to term "bohemianism," and which they consider necessary to the make-up of an artistic temperament, is conspicuously lacking. In this colony may be found some of the best artistic talent of Chicago, in the several departments of art represented, and, without being deemed boastful, one might add that it is doubtful if any other city in the Union could make so able a showing of work as was exhibited on Wednesday, January 21, from 10 a. m. to 10 p. m. The studios had open doors during these hours, and each artist was host or hostess, as the case may be. At the end of one of the long corridors, a band of stringed instruments sent forth sweet strains, and in handy alcoves attendants served frappe. Four thousand visitors were received, and each host and hostess evinced that gracious courtesy so typical of good breeding and of unaffected simplicity. It

was not a reception in name only, for it was one of the most successful of art receptions ever given in Chicago. The visitors were enthusiastic and delighted, and purchases were made and commissions left as a token of their appreciation of what this colony of artists is doing in the Western metropolis in bringing the artistic into every-day affairs.

This reception was a notable event, and is an example which artists located in other of the big down-town buildings might do well to emulate—it being so thoroughly in contrast to their mode of initiating the laity into what constitutes an acquaintance with the artist. As one visitor to our city said, in speaking on this subject, where half-darkened studios and long-haired and velvet-coated individuals were in evidence: "I saw plenty of pink shades and drank plenty of Russian tea and listened to insipid talk, but I saw no art nor anyone that impressed me as being gifted with an artistic temperament. People evidently came to 'gab' rather than to see works of art." But the "Colony of artists" discussed art and exhibited their work, and yet each studio had all the impressiveness of a drawing-room in every well-ordered home prepared for the function known as a "reception."

This band of charming and active workers is comprised of the following: M. Ellen Iglehart, Marie Annette Frisbie, Mary J. Coulter, Lucille N. Simmons, Edgar Forkner, May Armstrong, Evelyn Brackett Beachy, Edith Caldwell, Ellen A. Holmes, M. V. R. Powis, L. S. Perrault, M. Nickel, E. A. Nodene, Hugh Stuart Campbell, Alice M. Russell, Margaret Foley, Myrtle Lucile Wight, Blanche Lea Wight, Dominic Campana, Birdie Boone Hudspeth, Marguerite Mills Yeoman, Gertrude Estabrooks, F. B. Aulich, Helen M. Clark, Florence A. Bradley, Victorine B. Jenkins, A. A. Frazee, Vinnie Ream Moody. Then long life and success to the "Colony." It is doing a good work in an impressive manner. It is not only helping itself, but it is helping others. It is as unique in its modus operandi as the work of its individual members. It commands respect and admiration. It has plenty of "art for art's sake" in its make-up, and it has, what is infinitely as important, the faculty of turning in the dollar with good, honest, artistic work. The Auditorium building, with its ponderous masonry, environs one of the most up-to-date, artistic bodies in this little so-called "colony."

